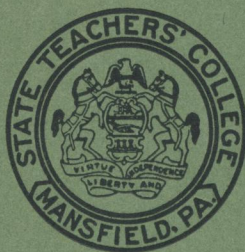


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THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY



November, 1929

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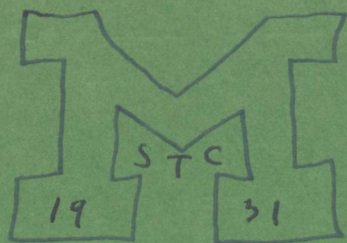
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THE CADENCE

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A Quarterly

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EDITORIAL

To Mr. Frank Iorio, a Sophomore Music Supervisor, goes the honor of naming our quarterly. From a list of titles suggested by students, his was voted the best. We wish Mr. Iorio future successes.

Success is usually the result of effort on the part of the individual who has achieved it. These efforts are directed towards; the perfection of certain definite aims. We are confident of that success for "The Cadence" is certain. We have as our aims in the publication of this quarterly the following:

1. To help the alumni in service by publishing material which will aid them in the work which they are doing.
2. To help the undergraduate student in training, by publishing the problems, discussions and reactions of alumni in the field.
3. To inform the public of the splendid work we are doing at our college, in the realm of musical education.

With these aims in view at all times we shall try for a much better quarterly at each successive publication.



Music as an Educational Factor

(By WILLIAM R. STRAUGHN, President.)

For me to write of music objectively would be an impossibility; but to write of it subjectively (intimately) in the light of my experiences, might be helpful.

Page Three

I was one of a group of boys more interested in playing baseball than in practicing for my piano lesson. Finally, my father had the piano put up stairs in a room where he thought I could not possibly get out, when he locked me in to practice. However, he misjudged my ability as a porch climber, for he was no sooner out of the house than I slid down the rain spout, and was soon on the back lot playing ball. When he found me there an hour later, he threw up his hands in despair, and said: "Young man, if you ever want to take music lessons, you will have to pay for them yourself." That was the end of my piano instruction. Age ten.

Two or three years later I became somewhat interested in voice lessons, but I knew better than to say anything to father. A young people's program was to be given in our Sunday School, and I was selected as one of the quartet of boys' voices. For weeks we practiced, and I really was taking an interest in this line of music. Suddenly something happened. I thought I had a cold. The quartet made its appearance on the big night, as per schedule. Now I had a feeling that I had messed up the harmony with my voice, and was just a little sensitive about it. After the entertainment, I was standing back of the piano, out of sight, when I heard the choir director say to the Sunday School Superintendent: "The program was fine, and the music good, all except the boys' quartet, and wasn't Will Straughn awful!"

That remark terminated my music inclinations, training and efforts. For years I absolutely refused to join in any kind of songs. I did not know at that time, nor till long after, that my voice was changing to a deep bass. I thought I had a cold; and no one knew sufficiently to stop me at a sensitive period in a young life.

So much for my lack of music training. What has that to do with the present subject? Everything.

I honestly feel, and have so expressed myself for years, that the largest gap in my personal education occurred, and continued to widen, when I lost interest in music and what it could do for me. However, a lack in training has never prevented me from enjoying certain kinds of music, but my limited experience has certainly kept me from an appreciation of music which I really would like to know and to feel.

Music (music appreciation, and not necessarily music talent)

is today regarded not only as an asset for every young man and woman, but it is regarded as a fundamental in every educated person. All the better if such person can play an instrument or sing with an acceptable voice, but he who cannot appreciate music contributions and get rich enjoyment from the same, is like a person who does not get anything out of reading books—a vacant life indeed.

The Symphony Orchestra as a Medium of Musical Expression

(By DR. WILL GEORGE BUTLER)

The editor has asked me to write a short expression of some phase of orchestra work and after thirty-two years of experience in building and conducting both professional and amateur orchestras I am at a loss just what to lay my hands upon that would be of interest and profit to you. I might suggest something upon orchestral writing and composing and compare and contrast it with choral writing, as I have been wont to do for the past several years in the composition class. Or I might write on the use and the development of orchestral color and its subtle applications and compare and contrast it with choral color effects. Or I might say something upon the art of conducting, emphasizing the fact that the conductor's chief duty is to weld the ensemble and charge it with moods and that the beating of time is the least obligation of the director. Or I might write of the evasive variation of pitch of the untempered scale which many who would aspire to be musicians have not discovered, but which should always be applied, that variation of pitch which requires that every tone should be to the interval of its scale or not. I am continually discussing this with my ensemble groups and hope sometime to write for you about it. And then again I might write of the great aid to musical brought to the "melting point" of the melodic sequential or the harmonic combination to which it is related whether it conforms appreciation the personal participation in orchestral expression gives. And as I have been enumerating the phases upon which I

might write, I have already given you a part of my message. But the thing that I would especially like to write* to you about is the orchestra as a medium of musical expression. I wish to contend that the orchestra is the highest medium of musical expression. I always tell my pupils that, everything being equal, the voice is the supreme means of musical production. I say to my pupils over and over again, "Sing on your instrument! Forget that you have a violin in your hands, and sing!" One reason why I say this is for mechanical results. I say it to help overcome the common fault of flattening the first finger tones in the first position on all strings, when the judgment of the finger runs away with the judgment of the ear. But I say it principally because of the wonderful expressive quality of the voice. But even the voice with its superb power of tone expression is a faulty organ. The best singers have weak places in their registers and every individual singer works his favorite tones to the limit. The orchestral instrument, while it is artificial, approaches more closely an evenness of quality through all the registers and through a wider range than is possible for the voice. In the chorus, as a rule, you hear four parts and the composite effect of each of the four groups in the average chorus remains very much the same in tonal color. However, I have heard highly trained choruses that have produced a wide range of tone color, but not a variety of tone color that could compare at all with the variety of color that can be produced by the many contrasting instruments of the orchestra. To me a great symphony is a miracle in tone. The boundless range and brilliancy of the violins, the mellow under-voice of the violas, the heart-pitch of the 'cellos, the weird wail of the oboes, the rich diapason of the bassoons, the sweet supporting unison and counterpoint of the clarinets all blended together with the liquid flow of the flutes, the military authority of the trumpets, and the heroic majesty of the trombones, the entrancing harmony of the horns, with here and there a glory of melody, the firm foundation of the basses, the ethereal impressions of the harp, and the descriptive support of the tympani, all speaking the mind and heart of a Beethoven in the Fifth Symphony or the Ninth (where the chorus is used as one of the choirs of the orchestra) interpreted by a baton in the hands of a master conductor produces a heroic offering that cannot be surpassed nor equaled in all the realm of musical expression.

The Advantage of Second Orchestra and Second Band as a Laboratory

A laboratory is generally understood as a place devoted to experimental study, testing, analyzing, and lastly, producing. These procedures and many more are covered in the Second Orchestra and Band at Mansfield State Teachers College.

Our music department is engaged upon the undertaking of producing in four years of study, music supervisors with a well-rounded musical education and the ability to become leaders of any community in this capacity. It would seem that considerable experience and ability with orchestral and band instruments would be necessary for the music supervisor to intelligently direct and instruct in this particular field.

The majority of our entering students are not accomplished instrumentalists. The ability to sing presentably and play piano accompaniments of moderate difficulty is all that the entrant needs. In the short years that follow, with the student energies spread over a variety of subjects, it is not probable that the individual without previous instrumental experience will become an accomplished player. At least not until the last year of the course. This means that the majority of the students in the music department not able to qualify technically for the first band or orchestra would miss entirely the rich opportunity for personal experience and participation in band and orchestra.

To meet this need and to provide an instrumental background for even the most mediocre instrumentalist, our

Second Band and Orchestra have been organized. The enthusiasm and large attendance give adequate assurance that the students appreciate this opportunity. Many volunteer members join from outside the music department. In fact, the indications now point to the formation of a third orchestra for the coming school year.

These organizations provide an excellent laboratory for all participating in them. The director may experiment with and test various types of directing, interpretation, methods, etc. Students studying the technique of conducting may find here the opportunity for practice and observation of orchestral and band methods.

The moderate ability of the players makes this a suitable organization to try out all available music for young orchestras and bands, acquainting these prospective teachers with the repertoire and publications in this field.

The majority of the members in these organizations have had either very limited or no experience in ensemble playing before entering college. To these students the benefits are many and very marked. To others the same applies in a less marked degree:

- (1) Development of the ability to follow a director.
- (2) Improving the individual's sense of rhythm.
- (3) Development of a better sense of note values.
- (4) Acceleration of sight reading ability.

(5) Stimulates mental alertness and concentration upon the work at hand.

(6) Improvement of the individual's musical "ear" and sense of pitch.

(7) Familiarizes the student with orchestration in a general way.

(8) Development of the ability to recognize various instruments both by sight and sound.

(9) Improvement and growth of interpretive abilities.

(10) All are inspired to self-confidence and best individual effort through mutual knowledge that all are beginners or players of mediocre ability.

(11) Develops the ability to hear several parts simultaneously.

(12) Provides the opportunity for the accomplished instrumentalist to study and develop a second instrument that might otherwise go undirected or undeveloped.

Does any laboratory provide more opportunities for the individual or the group than these? The group, the individual, and the director co-operate constantly in analysis of problems, difficulties and the solutions.

As for the final test, that of production, we must look to the gradual increase in excellence of the first band and orchestra to which the second organizations act as "feeders"; to the versatility of many students in playing two or more instruments presentably; to the general appreciation and knowledge of instrumental music that our students display; and lastly, to the performance of these organizations themselves. We extend an invitation to anyone interested to visit a rehearsal and judge personally the advantages of these organizations.

—DONALD E. BALDWIN,
Director of the "Seconds".

The Importance of a Healthy Mouth to a Singer

Of all Nature's gifts to man and beauty, the teeth are the most important. Good teeth make an attractive smile which others are quick to note; teeth are an integral part of the body, nourished by the blood, which nourishes the other organs and tissues of the body and which derives all its nutriment from the food; good teeth help to create a voice that has clearness and distinctness; it is good health and also financial economy to have good teeth. Are not all of the above-named points of vital importance to the singer? Surely there is nothing

of greater importance to a vocal artist than good appearance, health, and clear articulation.

Let us first consider the all-important factor—articulation—in regards to teeth. The voice is produced by the air contained in the lungs passing through the larynx, and thereby inducing sounding vibrations of the vocal cords. If the voice is to be formed into words, we need, besides the respiratory organs and the larynx, those organs which are situated above the larynx, and to which belong the pharyngeal cavity, the nasal and oral

cavities, including the tongue, palate, teeth and lips. By the term "oral cavity" we understand the free space enclosed by the tongue, palate (soft palate and uvula), and lips. It forms the entrance to the stomach and to the lungs, and contains the muscle most important to speech, the tongue which is attached to the floor of the oral cavity. Thus, when teeth are missing, the tongue has not the support necessary for the utterance of the vocal sounds. Especially when front teeth are missing distortion of speech is more easily noticeable. It is necessary for the muscles of the mouth to readjust themselves to the changed conditions to properly enunciate. Hence the victim discovers a changed voice.

In the production of tone unconnected with speech, the tongue must lie horizontally in the mouth, the tip touching the lower row of teeth but without rising over it. It is only necessary to remove the tip of the tongue from lower teeth in the formation of the different dental and palatal consonants. (A dental tone results when jaws are not separated sufficiently.) It is, of course, plain that there ought to be no gaps in the teeth, and that in case there are any, recourse must be had to artificial teeth. Many persons, by a slight but noticeable speaking through the nose, by mannerism of always speaking through the teeth, attain a certain individual coloring which is lost as soon as the organs are used correctly.

Imperfect speech is not merely due to the defective pronunciation of the sounds, but is also, in a great measure, the consequence of keeping the lower jaw too far forward (the lower incisors projecting beyond the line of the upper) or of moving the jaw to

one side. This is a grave defect and no pain should be spared to avoid it. The lower incisors must be kept in their natural position which is a little back of the line of the upper. Thus, we find good articulation impossible without strict adherence to the above mentioned facts.

Let us now, for a brief space, consider appearance and the importance teeth play in the achievement of good appearance. There has never been a beautiful woman nor handsome man who has unsightly or missing teeth. Singers, confronting their audiences, convey a great deal of their personal habits through their appearance. Carelessness immediately envelops a singer who dares to insult an audience by possessing unkept teeth. A person grows used to the view of unsightly or missing teeth in his own mouth after the first shocking glimpse, but other folks never excuse their bad appearance. Good teeth mean good digestion and good digestion means happiness. What more affects a person's appearance than his mental state?

Lastly, the question of health and the part teeth play in the maintenance of health confronts us. Mouth infection of some form has been found so often in a great number of patients suffering from body ailments that the elimination of infected teeth has been established as a wise and necessary measure. The X-ray plays an important part in ferreting out the blind abscesses which cannot be seen with the naked eye. Decay of the teeth should be recognized as a sign of decaying health, and immediate measures should be taken to find the cause and its remedy.

"An ounce of prevention is worth a pound of cure." This proverb is particularly applicable to the diseases

of the teeth. Prevention must begin before the child is born, and be continued with meticulous care throughout life. Only thus can dental disease be outwitted.

Unfortunately, the vast majority of people today already have some degree of dental disease. Much alarming and irrelevant material has been written regarding pyorrhea, which is, in reality, a poisoning of the blood (toxemia), arising from the consumption of an undue proportion of meat,

starch and sugar, and too little fresh fruits and vegetables. If the disease is not too far advanced, it can be cured by rational modes of living combined with treatment of the teeth. No one has yet been able to work efficiently at his job suffering with an aching tooth. Time lost from the job is often costly. Good teeth are the birthstones of good health, and well guarded, mean your success. Ask your physician—he knows!

—(Mrs.) LOIS DeWATERS.

Relation of Folk Song, Folk Lore and Balladry to Music

More and more are we coming to feel that a person interested in musical education needs a literary background. Those who have worked in musical composition know the value in the simplicity of the folk-song. These same persons should be equally appreciative of the literary unit that forms the connection between this music and the lore of a folk; namely, the ballad. A ballad is both folk-song and folk-story. It is the link between music and literature. Composed as it was by a singing, dancing throng, it reported or related the dramatic episode or emotion of a common group. It is a traditional thing, and in discussing it we must make a distinction between it and the popular idea of literary and musical ballads.

Ballads are divided into two classes:

The Popular ballad, as its Latin derivation suggests, is a composition of a people. Perhaps "Traditional", an-

other name for the Popular ballad, conveys a fuller meaning of the idea. Such a ballad was handed down from generation to generation until it was quite unaware of a conscious author—if it ever had a single known author in the beginning. It belonged to the people as a communal type of creation; it was not the proud possessor of an author; it was consequently impersonal and the appearance of the first person does not occur in it. It sets forth no suggestion of sentiment or reflection. Very simple elements exist in it. Tales or episodes of the group, arranged according to primitive form, were its theme.

The Art ballad, a poetic or musical form, differs decidedly from this Traditional ballad. It may be quite individualistic, composed and claimed by an author. It may often ape the form or style of the popular ballad, but differs from it completely in that it has an individual composer.

Popular ballad-making is becoming a lost art and very few of the ballads now collected are in oral circulation. Enthusiasm and need for creation have ceased since the process of culture has become so advanced. In the days of ballad-creation pens were not common, and the art of printing not yet known so that, in simple communities, oral tradition was the only means of passing on events of communal life. As communities became more enlightened, and printing became popular, the art of composing these precious, simple, lovely, traditional tales was gradually lost. Sophisticated people became ashamed of ballad simplicity, and the idea of preserving these traditional song-tales was forgotten until scholars began to realize their value as background for both music and literature.

It would offer an interesting line of research to trace the by-paths by which many of these group-tales have come to us. Child's "English and Scottish Ballads" contains the most complete collection of traditional ballads.

As we examine the examples in this collection we find certain common elements characteristic of the ballad. The theme was frequently the tale of the maiden who outwitted the "foul fiend" in the guise of a "gallant knight," and slew him with a "bold pen-knife" or a "dag-durk," or it was the testing of the courage and wit of a follower worthy of Robin Hood, as in the Robin Hood ballads: "Milk-white Steeds" and "Streams to Cross." Numbers 3, 7, and 9 occur often in the different ballads. Sometimes the tale was advanced by the question and answer method, known as incremental repetition, as in "The Cruel Brother:"

"Oh what will you leave to your father dear?"

"The silver-shod steed that brought me here."

.....
"What will you leave to your mother dear?"

"My velvet pall and my silken gear."
etc.

Again the form may consist of a four-line stanza, three lines of which, perhaps advance the story, while the fourth serves as a refrain, consisting usually of stock phrases. This is illustrated well in "The Hangman's Tree:"

"Feyther, feyther, ha yo brot me goold?"

Ha yo paid my fee?
Or ha yo coom to see me hung
Beneath the hangman's tree?"

.....
"I have naw brot yò goold,
I have naw paid yo fee,
But I have coom to see yo hung
Beneath the hangman's tree."
etc.

In this style of ballad we see the group at work. Doubtless one member of the throng more skillful in composing, led the group in the tale while the singing, rhythmic throng each time added the refrain—"Beneath the Hangman's Tree." A study of "Lady Isabel and the Elf-Knight," "Willie's Lady," "The Two Sisters," "The Three Ravens," "The Robin Hood" ballads, etc., would reveal a similar plan of construction. The singing games of our childhood reveal the same structural pattern. The Negro spirituals of our own day show the same naive simplicity of composition. In fact, the negro spiritual is a type of ballad, the difference being largely in the nature of the phraseology. The negro borrowed his phrases from the Bible and redressed them to suit his emotional circumstances, while the tra-

ditional ballad-maker formed his phrases from the common language of his time.

Much could be said in discussion of the value of the folk-song, folk-lore and balladry as backgrounds for literary and musical appreciation. No attempt, however, is made here to evaluate the literary merit of the ballad or to judge it as a form of poetry or music. This article has tried merely to set forth the nature of the ballad and its interest to the student of music. Such a student would find his understanding of the primitive group and its attempt to pass on its history through song made easier by a detailed study of the ballad.

—CLARE SPERRY.

THE AIMS OF THE MUSIC SUPERVISORS' CLUB

The Music Supervisors' Club at Mansfield State College is made up wholly of students in the music course. Our foremost aim is to make of music a language for all. There is no other language whose scope includes peoples of the north, south, east and west; no other language which brings young and old to so complete an understanding.

Through the programs that are given from week to week we aim to widen the scope of musical knowledge for everyone. These programs are many and varied. Once during the year each of the four classes takes charge. In this way each one of our students gets accustomed to being before the public. We combine work and pleasure, and derive great benefits from it all. Many times, through programs, talent which no one has discovered before may be brought out. No one knows what he can do until he is giv-

en the opportunity to find out. The club provides this opportunity. Then, there are the faculty programs. These give us just one more goal to work toward.

For a long time people thought that music was in a class of its own, apart from the other arts and sciences. But we know that it does not, it cannot, stand alone. One of our great aims is to correlate it with other studies. This is not a difficult task because music naturally coincides with almost any other subject. How much more interesting it is to study the music of other countries if we know the history of the country and its people; if we can picture the place about which we are studying. Music, correlated with other subjects, makes a vivid picture. The Club, through speeches and programs, is trying to bring about this correlation; and we, in turn, plan to carry on the work when we are in the teaching field.

The club has general "get-togethers" where problems of all kinds are discussed. Often the club receives a letter from one who has been teaching and new problems are brought before us. We discuss the best solutions to these problems or to any of our own that we may have discovered while doing our practice teaching. Thus, the club gives individual aid.

Through future Music Supervisors we aim to put better music in the homes. Our course teaches us to judge for ourselves what is good in music, and as teachers we can carry on the work outside of the course. We have come to a time when the people themselves realize that good music is essential in the homes. Because music is a language that everyone understands, the children are happier for knowing it. The late President Wil-

son once said: "Show me a home wherein there is music and I will show you a happy home."

Our aims are high and year after year we shall strive to live up to our motto—to make music a universal language.

—BECKY WENDLE.

LOOKING FORWARD

Probably one of the greatest enjoyments in life comes in the anticipation of the future and what it holds for us. As we look at the program for the year we find that Mansfield promises us a great many worthwhile things—both musical and otherwise.

Our new auditorium is certainly something to be looked forward to. The Music Supervisors are especially anticipating the completion of this building. The pipe organ is to be rebuilt and very much improved.

We are expecting interesting programs from the Junior High School this year. Miss Scott tells us that the operetta "Polished Pebbles" is to be given by the Junior High students.

The Piano Classes and Harmonica Bands have been organized again and will give programs later in the year.

The Elmira College Lecture Committee announces a series of entertainments for the season 1929-1930. On January 13th, the Matthison-Gage Kennedy Players give a program. Mr. Kennedy is one of America's foremost dramatists. He is the author of the "Servant in the House," "The Terrible Meek" and many other dramas. On February 13th Thornton Wilder, novelist, will give a talk entitled "Some

Thoughts on Reading." Mr. Wilder is the author of the distinguished "best seller," "The Bridge of San Luis Rey."

The Hilger Trio, 'cello, violin and piano, give a recital on March 3rd. We find on their program compositions by Brahms, Mendelssohn, and Schubert.

These entertainments are being held in the auditorium of the Southside High School in Elmira. We are sure if you attend you will be greatly pleased with the performances.

The Y. W. C. A. is planning to give a bazaar sometime in December. There will be many lovely things to be sold. Some of these articles are imported and will be especially attractive to all the students.

The first number of our own Lyceum course was without question a success. We have two other enjoyable programs to hear. On January 11th we have the "Dietric and Company" to entertain us. The program consists of magic, music and other various interests. On February 5th, we have the "Mulvaney's Song Revue" to sing and play for us. The program is divided into three groups. The first is the Cathedral Choir. The company, clothed in vestments, will give the best sacred musical numbers in quartettes, trios, and solos. The second is the College Glee Club. Changing from vestments to caps and gowns, the company will give selections as a College Glee Club, using famous college songs and songs of college days. The third is a group of song hits from "My Maryland." In these we hear "The Desert Song," "The Vagabond King" and "Chocolate Soldier." These numbers will not only be sung, but will have special costumes, scenery, dance steps and action in each number.

The 1929 and 1930 Mulvaney Song Revue is entirely new. The costumes and scenery changes are likewise new, and gorgeous dim colored lights for different effects are skillfully used. Not one of us should miss this unusual and varied program.

—MARION HUSTON.



ROBERT COWLES

THE ROBERT COWLES FOUNDATION

This loan fund was established by the Music Supervisors' Club as a memorial to "Sunshine Bob." His death in 1926 saddened the entire school, for his ability, genial nature and willingness to help in any school activity made him a general favorite.

Parents, relatives, church, former teachers and schoolmates contributed to this fund and additions are made from time to time. Already two of his own classmates have been assisted by this fund and are thus able to graduate this year.

In this way his own spirit of helpfulness is carried on through the years to come.

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THE MARTHA COLEGROVE MEMORIAL LIBRARY AND SCHOLARSHIP



MARTHA COLEGROVE

"Death clogged this flute
At its highest note;
Song sleeps here mute
In this breathless throat."

The Colegrove Memorial Library and Scholarship were established by Mr. and Mrs. H. W. Colegrove, of Eldred, Pennsylvania, in loving memory of their daughter, Martha, who died several weeks before she was to have received her degree in Public School Music at Mansfield. Martha was born in Knoxville, Pennsylvania, on July 30, 1906. Her parents settled in Eldred when she was a small child. In this community in which she grew up, she also grew into the hearts of the people through her lovable and congenial personality. She was graduated from the Eldred High School in the class of 1924, and in the fall of the same year she entered the Music Supervisor's course at Mansfield. During her four years at Mansfield she became well known in scholastic as well as social activi-

ties, and she was loved by her classmates and instructors. Keats has said: "A thing of beauty is a joy forever, its loveliness increases, it will never pass into nothingness." Martha's life was a beautiful life, and her parents have established the Library and Scholarship as a living memorial.

The Library has been in existence a year, and recently another substantial gift from Mr. and Mrs. Colegrove has been received. The Scholarship is to be awarded to a student from Tioga or McKean county enrolled in the Music Supervisors' Course. Now it is hoped that some Music Supervisor will design an attractive book-plate to be used in the Colegrove Library. To those who knew her, Martha's life should be an inspiration for "no life can be pure in its purpose and strong in its strife, and all life not be purer and stronger thereby."

—LUCILLE T. PARSON.

INSTRUMENTAL WORK IN THE JUNIOR HIGH SCHOOL

It is interesting to know that every pupil who desires to participate in the instrumental instruction is started in a beginning band or orchestra. The orchestras are well under way this first semester and the band will be started the second semester.

The idea of starting a beginner in a playing organization is not a new one. How a supervisor in a school system may do it successfully has been a problem. We are doing it this way. Since no suitable music for this work is published we are writing the first few easy numbers and making an arrangement that is in keeping with the necessary beginning technique of each family of instruments.

The easiest published violin parts are too difficult for a beginner. Second violin parts, as such, are not of any value toward developing technique. Here is a sample of the first short melody:

Violin 1. (For pupils who have had some work.):

Key D— $\frac{3}{4}$

mi mi	sol	mi mi	re mi
fa mi re	mi la	sol	mi mi
sol	mi mi	sol	re mi
sol fa re	do	

Violin 2. (Beginners—in our Junior High School these people can sight read, so theory problems are not a task.):

(Open Strings):

D D	D	D D	D	A A	A
D D	D	D D	D D	D	
A A	A A A	D.....			

'Cellos and String Bass play same letters as above. 'Cello goes from D up to A, but bass goes from D down to A.

Trombone plays only two positions in his part: fourth position for D and up to second position for A.

B-flat cornet and clarinet play in the Key of E, which is technically a difficult key for beginners, but with the part written below the difficulty does not appear.

do do	mi	do do	mi	ti ti	ti
do do	do	do do	do	do do	do
ti ti	ti ti	do.....			

For the advanced cornet players, if any appear, we write a more difficult

part and for the advanced clarinet players we write an embellishment about the melody.

From this organization we fall back upon the class method of procedure to give help to the few individuals who do not progress as fast as the group at large. They may be taken and drilled by sections the same as is done in any of the professional organizations.

At all times we encourage pupils who have the time to take the oldest method of procedure when they need extra help; the private lessons.

Soon the group will be far enough along that they can all play the parts as written in some of the fine arrangements put out by Oliver Ditson Company, Silver Burdette and Company, and one or two other houses that understand the problem of arranging music for beginners.

These manuscript arrangements we are now supplying are pasted in a large 12x14 folder we get from the printer and are numbered as they are pasted in. Each child has his own folder with music he can play and the thing that appeals to him is that he plays it in a musical organization.

The art teacher of the Junior High School has gladly consented to have her folks letter each folder for us and place whatever decorations thereon they may deem appropriate.

In this orchestra, made up from an enrollment of 170 pupils, we have: 14 violins, 3 'cellos, 1 string bass, 1 alto saxophone, 4 cornets, 1 trombone, 3 drums, 1 bells, 4 clarinets (some of these will develop into oboe and bassoon players), 1 piano.

Five of these people came over from the Training School.

—JOHN F. MYERS.

THE MUSIC TEACHER'S PART IN THE GUIDANCE OF THE JUNIOR HIGH SCHOOL PUPIL

We have been told that guidance is the conscious attempt on the part of instructors to direct the activities of pupils toward definite worthy objectives. The music teacher, then, must so plan her work that the pupil will not only enjoy his participation in it, but will benefit by it both in the classroom and outside of the school.

First let us take the work of the orchestra and band. The orchestra or band can become just as fine and play just as fine music as is its leader's ideal of what is possible. Young people can do anything if properly led by a teacher with a broad vision and high ideals which she has set up for her pupils to reach.

The "gang" spirit is very obvious in the Junior High School, and it is at this stage that life gets its slant for good or evil. It is here that the music teacher should step in and do her share toward the uplift of society, for music is a great socializing force in bringing about "group consciousness."

A most potent reason for instrumental music in the Junior High School is its value as an outlet for surplus energy in the leisure time of the pupil. Music seems to fill this need much more satisfactorily than any other subject. The student who plays some instrument of the band or orchestra has very little time to waste on things he should not be doing. Through the most careful guidance the music teacher hopes to remove many of the personal and social dangers in adolescence.

Through organizations such as music clubs, glee clubs and choruses

tion, a respect for discipline, and a sense of values, that may hardly be may be taught a spirit of co-operation duplicated in any other way. Through chorus work and assembly work the music teacher promotes better school spirit and brings about unity of effort.

Music appreciation is one of the finest things we have added to our department and is doing worlds of good. No other subject in the curriculum is more attractive and none contributes more to the cultural development of the child.

Music, as one of the great arts, is a very important element in modern culture—a refining social influence. Because of this we need make no excuses for its place in the curriculum of the Junior High School.

There is no doubt in the world that the music teacher gets nearest to the emotional life of the pupils, as music is the language for expressing these emotions. It is therefore true that the professional influence of the teacher of music is a very strong one in shaping the lives of those under her direction.

The value of music as a vocational subject has an important place in the Junior High School. Many persons are engaged in the musical profession in the land and much money is spent every year for musical education and entertainments. Music should be recognized as an important vocational subject and provision for training in this line should be given. Under skillfully organized guidance in the formative years the average student will in nearly every instance discover his natural aptitudes and will happily pursue his pathway toward success.

May we who represent music, called by one "The Smile of Education," seek to scatter in every schoolroom the sunshine of its message.

—Sarah Bates, '28.

THE VALUE OF SIGHT READING IN THE JUNIOR HIGH SCHOOL

Music should have its place in the junior high school curriculum as well as the other subjects which are considered essential. Sight reading work in the junior high is one of the big problems of the music supervisor. Many of the children will be able to read at sight fairly well; a very few may be up to par, which in the Hollis Dann system means that they have completed the sixth book; there will be some for whom this work is so difficult that they can not be classed even with the average; and finally there are always pupils who come in from the country schools without any knowledge of music. To drop sight reading classes entirely would be robbing those students who know nothing of music, of that which might be of great value to them. However, it is obvious that these children can not be put in classes with the ones who are up to par, or even with any of the others who have had music in the grades. Consequently, the pupils in junior high school should be classified according to their ability, not their grade in school.

It is usually at about this time in a child's life that he has the ambition to play some instrument; it may be violin, horn, piano, or some other instrument, but if he already has the ability to read at sight, think how easy the mastering of that instrument

will be. Then, the only thing to be learned will be the production of tones and fingering. The reading of the music will be almost second nature, that is, if Sight Reading classes have had their place in the school work.

Besides this, assembly singing is made much more enjoyable. If the children are good sight singers. They can take a new song and sing it with great celerity and ease, when compared to children who have not had the advantage of music classes in the school.

Also, Sight Reading classes are an advantage to the community. These children will grow up and some of them will sing in church choirs, some will play in bands and orchestras, etc.; these organizations will be augmented and the work of the leaders will be facilitated by the addition of these boys and girls who are good sight readers because of their junior high school training.

Other music classes and organizations should have their place in a junior high school, too. The Music Clubs enable the children to learn in interesting ways, about the master musicians and composers, to hear and know good music. Glee Clubs, Music Appreciation, Orchestra and Band lend themselves to make music more attractive to the children.

At present there is a movement to bring instrumental classes into prominence in the junior high school, but certainly, to become any kind of musicians they must be able to read music. The person who can not read at sight will not be considered very useful to any band or orchestra that he may wish to join.

So Sight Reading is a factor of music which we meet at every turn and one with which we can not very well dispense if our music of America is to appear at its best.

—Dorothy Warren.

Class Notes

SENIOR NOTES

“Lo! We are here though hitherto concealed.”

—From “Pirates”—A Sullivan.

—
The Senior Music Supervisors have made a dash towards becoming Mansfield’s “biggest, busiest and best” class of “Sūps.” We are organized for the last lap of our journey at M. S. T. C. (Don’t say that too loudly. It makes us swallow hard and stare straight ahead.)

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Mrs. Lola Morgan and Mr. Gerald Greeley were chosen by those “higher up” to become the sponsors of this dignified group. At our first meeting on Thursday, October 19th, Mrs. Steadman was elected Honorary Sponsor. The officers elected at this meeting were: Dorothy Rogers, President; Winifred Furman, Vice President, and Kathryn Biddle, Secretary-Treasurer. The possibility of buying our Supervisors’ pins was discussed. After a few remarks from the side-line, a committee was appointed to secure the

details concerning the purchase of them. In a week or so there was considerable scratching to find a deposit which would insure Palmer Brothers of our good intentions. We have their assurance that the Seniors will be the proud owners of these long coveted pins by the Thanksgiving vacation.

The first accomplishment of the year was the presentation of a program of the folk-lore of the South at the meeting of the Supervisors' Club on October first, 1929. It was interesting to bring together those songs, dances and instrumental numbers that would be enjoyable and instructive to others of the club. We hope that we have set a goal for the under-classes to strive for in their future programs.

Dan Cupid has been hard at work this summer, and the Music "Süps" have not been altogether immune. One of the class of '30 fell and her name is no longer Lois Pantall, but it is Lois Pantall DeWaters. A welcome is extended to Mrs. Kathryn Cooper Morgan and Mrs. Luella Marvin Martowitz, of the class of 1928, who have returned to receive their B. S. with the class of '30. Ruth Pfaff could not resist, so she came back after a year at the University of Southern California—out where movie stars are so plentiful. Grace Moon is the only one who didn't return from Summer vacation. She has decided to teach a while before she finishes.

The last, but not least thing in our consideration is class-work. Is it the big-head or just plain knowledge that urges us on to heavy and heated arguments? At any rate, if you lack entertainment, just drop into one of those ten o'clock or one o'clock classes and your head will swim with unheard-of facts. We have, however,

decided to demand a certificate of graduation in violin before entering the practice orchestra used in the conducting class. Precaution is the best policy.

It is both "fitting and proper" that we should give our best wishes and heartiest welcome to the new faculty members and Frosh.

ALTA HORTON.

JUNIOR CLASS NOTES

The Junior class came back to dear old Mansfield with a determination to do better and bigger things this year. The fellows especially have shown marked improvement in more ways than can be enumerated. We will keep the good work going and make class history for our bunch. There is just as much pep this year in the class as a whole, but we have learned when and where to let it loose.

At our first class meeting President Seamans called for nominations for class president for this year. Miss Ruth Palmer was elected to guide the destinies of our class for 1929-30. Gladys Wheeler was chosen as Secretary-Treasurer, and the meeting adjourned.

One member of last year's class could not leave home (or his wife), we don't know which, and, as a result, Glenn Hammer was among the missing for the first semester. We understand he is planning to join our forces the second semester.

We are assuming dignity slowly but surely and we hope that by next year we will have the proper attitude for a "degree senior." All indications point to a successful year for our Junior Class.

—RUTH PALMER.

SOPHOMORE CLASS NOTES

The class of '32 held its first meeting of this year October ninth in the Music Education Assembly Room. Officers were elected for the coming year. The following were chosen:

President—Willis Oldfield.

Vice President—Ruth Martin.

Secretary—Maud Milnes.

Treasurer—Willett McCord.

The class feels confidence in the leader that has been chosen, and we believe that with the advice and aid of our two sponsors, Miss Perkins and Miss Vroman, there will be big things in store for us.

Do you know that the class of '32 holds the record for numbers? During the Freshman year our class numbered forty-eight. When we entered this year we felt the absence of a few of our old members. However, we still hold our reputation for numbers, and, I think, are gradually increasing in quality.

Rosalie Olmstead, one of our former classmates, has gone to the Ithaca Conservatory of Music, where she will continue her study of piano.

Gordon Lloyd has accepted a position with an orchestra in Syracuse.

We wonder if some members of our class would appreciate a permanent excuse for being late to 7:45 classes, especially those glorious week-ends.

The Wellsboro "Five" are back with the same old spirit as of old.

Here is something new for us supervisors "to be": The chromatic tone, fi, which was introduced by Alma Simpson, as $4\frac{1}{2}$ of the scale. It made its debut in harmony class.

Did you notice the "big" drum major of our college band? He is none

other than "Bill" McCord, who leads the rank and file of the Sophomore class.

Nine of our members came back this year in great spirit only to have it dampened by the news "you have a teaching assignment in — grade." Only those who are teaching now can appreciate the sensation that was aroused by that message. Now that we are soon to complete that assignment and are hardened to many of a school teacher's problems in the primary and kindergarten grades we can look back with fond memories to that first day and even first week of teaching.

I am sure that when the time comes to leave the respective rooms there will be many regrets for the pleasant associations that have been built with the pupils will have to be broken. We wish all possible success to those who are to take our place.

—RUTH MARTIN.

FRESHMAN NOTES

The Freshmen:

Frances Brace

Kenneth Brace

Eloise Butts

Lynn Chapman

Dorothy Coveney

Lucille Cronshey

Harriet Dorsett

Edward Hart

Rachel Gordenier

Kenneth Hegman

Virginia Hubbard

Helen Johnson

Charles Hulslander

Howard McCordy

Kathryn Kingsley

Dorothy Marshall

Paulin Mumford

Laura Ritz
Adrian Rowe
Ruth Stoops
Grace Sweeney
Idella Thomas
Kathryn Williams
William Williams
George Wilson
Ethel Wilt
Inez Young

At our first class meeting the following officers were elected:

President—George Wilson.
Vice-President—Ethel Wilt.
Secretary—Edward Hart.
Treasurer—Williams Williams.

For his first solo in sight reading Charles Huslander sang, "I Wonder What I'll Be When I Am Big Some Day."

Mr. Myers—"There comes a little frog. Hop! Hop! Hop!"

And in walked "Dud" Wilson.

Friday, October 25th, the Freshmen held a Hallowe'en party in the chorus room. Many pretty and some ridiculous costumes were brought to light by the "Froshers." Grace Sweeney won the prize for having the prettiest costume, and Charlie Hulslander won the prize for the ridiculous one. After games and dancing had been enjoyed the refreshment committee brought on pumpkin pie and coffee and then "Dud" Wilson dismissed the party.

Some of our boys look just "too cute for words" with their new primer piano books. The books are all full of pictures of Humpty Dumpty and Marjorie Daw, "which you can color, children, when you can play the music perfectly."

Our class officers certainly are the "choice of the populace." Three of them were simply nominated and accepted without vote of the class.

ALUMNI NOTES

"The First Subscriber"

Mrs McClintock is the first to send in her one dollar subscription. We hope everyone of our former students will reply as promptly and cheerfully. Mrs. McClintock is preparing some fine programs which will be published in a later issue of "The Cadence."

Ruth Miller is teaching at Monroeton. She has charge of five schools in that vicinity.

Mary Camp is teaching her second term at Towanda.

George Palmer has a fine position at Muncy, Pennsylvania. He supervises the first six grades, teaches in the Junior High School, and has charge of the glee clubs and all instrumental work.

Kathryn Cooper Morgan is back at college for her degree after a successful year at Doylestown, Pennsylvania.

Luella Marvin Markowitz is back at college for her degree. She had a successful year at Bradford, Pennsylvania, last year.

Wendall (Windy) Hallen is teaching at Dinorah.

Gordon Williams is teaching his second year at Portage.

Fred Ringrose is teaching at Hatboro, Pennsylvania. He supervises the first six grades and teaches in the Junior and Senior High Schools.

Roy Thomas has charge of the instrumental work in the Reading Senior High School.

Frank Yurkewitch is doing a splendid piece of work in the Shull Junior High at Easton.

THE CADENCE

Agnes Deuel will enter school next semester. At the end of the summer school she will secure her degree. We extend our deepest sympathy in the loss of her mother.

WIDE AWAKE

With the opening of school came the return of the Music Supervisors with the big ideas and the ambition to accomplish them. No time was lost in getting started. On the first day of October we deeply appreciated the very excellent program which was presented by the Senior Music Supervisors. This program showed not only talent and ability, but also many unusually clever and original ideas. Only those who were present can fully appreciate the value of the following numbers which were presented:

Talk: "The Folk Songs of the Mountain Whites" (with illustrations)
..... Miss Furman

Talk: "Negro Spirituals," Miss Horton

Vocal: "Group of Negro Spirituals" from James Johnson's "Collections" Miss Sperry

Violin Trio: "Deep River," "Nobody Knows the Trouble I've Seen"..
Mrs. DeWaters, Mr. Baldwin, Mr. Bartle.

Vocal: "Mighty Lak a Rose"—Ne-viri Miss Horton

Southern Folk Dance: "Virginia Reel"..Group of Senior Girls under the direction of Miss Parson.

Folk Dance: "The Minuet".....
....Miss Kofoed and Miss Parson.

Organ: Medley of Southern Melodies Miss Huston

Each class will present a program at specified times during the year. We are wondering if the next class program, which will be presented by the the Junior will equal, or possibly surpass, the excellent example that the Senior have set.

—LETHA SINGER.

ORGAN RECITAL

Mr. Greeley is one of our new faculty members in the Department of Music. On October twenty-second, in Alumni Hall, he presented a very superior organ recital which was enjoyed by the members of the Supervisors' Club and many visitors. Words of praise cannot give the amount of credit which is due to the professional manner in which Mr. Greeley presented this program:

Toccata and Fugue in d Minor..Bach

Andante from Concerto in F..Handel

LentoHandel

Chorale Prelude—

"O Sacred Head"—Bach-Dickinson

Fountain Reverie..... Fletcher

Eventide Fairclough

Serenade Toselli

Suite GothiqueBoellmann

Choral

Minuet Gothique

Priere a Notre Dame

Toccata

LAST MINUTE NEWS

We are very glad and proud to announce that our Music Supervisors' Club has joined the State and National Federations of Music Clubs and that we are now a chartered member. Our entrance into these organizations proves the calibre of our club. The benefits which we know will result from this step will help us in our work and broaden our musical education.

At the dedication of the new Scottish Rite Masonic Temple at Coudersport, Penna., October 16, our own M. S. T. C. band participated in the ceremonies of the day. Through the efforts of Mr. Myers and Mr. James G. Covey, the band was transported to and from Coudersport. Governor Fisher was among the many celebrated guests and as he was escorted into the new Temple our band played. During the ceremony Pathe News

Reels were taken, so look for our band in the next Pathe News Reel you see. High compliments were paid to the band and their fine appearance in the new uniforms added greatly to their excellent music. Our department is proud of its band and wish them further success.

November 17 the college orchestra under the direction of Dr. Will George Butler gave a very fine program in the Centenary Church at Elmira, N. Y. The program was well balanced and the orchestra did itself proud in the playing of the difficult selections. Following is the program:

- Jupiter Symphony, 1st movement
..... Mozart
- B Minor Symphony.....Mozart
 - a. Allegro Molto
 - b. Andante
 - c. Menuetto
 - d. Allegro assar
- Royal VagabondCohan

"TO MUSIC"

Charm me asleep and melt me so
With thy delicious numbers,
That being ravished, hence I go
Away in easy slumbers.
Ease my sick head, and make my bed,
Thou power that canst sever from me
this ill;
And quickly still, though thou not kill
my fever.

Thou sweetly canst convert the same
From a consuming fire,
Into a gentle, licking flame
And make it thus expire;
Then make me weep my pains asleep,
And give me such repose
That I, poor I,
May think thereby,
I live and died 'mongst roses.

Fall on me like a silent dew,
Or like those maiden showers,
Which, by the peep of day, do strew
A baptism o'er the flowers,
Melt, melt my pains with thy soft
strains
That, having eased me given,
With full delight,
I leave this light,
And take my flight for Heaven.

—ROBERT HERRICK.

